



# THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

## OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing  
SUNDAY, NOVEMBER 25th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE

### SPECIAL CONTENTS:

BROADCASTING AND THE PRESS.  
By the Viscount Burnham.

WHAT IS A MILLIBAR?  
By P. P. Eckersley, Chief Engineer of the B.B.C.

SHOULD PARLIAMENT BE BROADCAST?

THE STORY OF "JOHN PEEL."

THE CHILDREN'S CORNER.  
Conducted by Uncle Caractacus.

LETTERS FROM LISTENERS.

## WHAT'S IN THE AIR?

By J. C. W. REITH, General Manager of the B.B.C.

CONSIDERABLE thought has been given to the regular standard time signals which are simultaneously broadcast from London at 7.0 and 9.30 p.m. The clock in the studio is of special construction, and is checked twice daily. Its accuracy is guaranteed to within a second. The signals as broadcast are not, however, automatic: the "personal equation" of the announcer is involved.

We desire to secure absolute automatic accuracy, and there are three alternatives. The first method is to install a still more accurate clock, which will operate on to the microphone without the intervention of human agency. The second is to broadcast direct the hour as told by Big Ben. This might be termed the romantic way. A third alternative is to connect the London microphone direct with the Royal Observatory at Greenwich. This might be called the scientific method.

At the present day it is felt in some quarters that the functions of the Royal Observatory in this respect have been usurped by the Eiffel Tower in Paris. The Eiffel Tower broadcasts standard time—Greenwich standard time at that—and these signals are picked up all over the British Isles. People have asked why Greenwich standard time cannot come to them through a British agency direct.

The broadcasting of an absolutely accurate time signal is of great importance to scientists, watchmakers, institutions, and so on, all over the country. If this is to be done automatically, and direct from Greenwich, it involves a private line from our London office to the Observatory, and certain new apparatus at the Observatory end. Arrangements have been completed, and this system should be in operation very shortly. Acknowledgments are due to Sir Frank Biscoe, the Astronomer Royal,

for his courtesy and co-operation. The service will, we expect, be inaugurated by him.

Two recent experiences indicate the universal character of the nightly audience. A distinguished man of affairs had been speaking from one of the provincial stations. Returning to London next morning, he handed his bag to a railway porter. The porter recognized him, and said he had listened to his address the night before. At a lunch of business associates, almost all the number had heard it also. At a dinner party he was greeted by excerpts from his effort of the previous evening. In the course of the normal day's routine he had met almost fifty people who had been among his audience.

The other experience fell to myself. I had an hour off in Glasgow, and seized the opportunity to visit the scenes of early labour, one of the largest industrial establishments in the city, where I served a strenuous apprenticeship many years before. (My father believed that everybody should learn a trade, and it was a 6.0 a.m. start in those days.) From the managing director, through every grade of official and employee to the labourers in the shop, I found evidence of a critical and systematic interest in broadcasting.

This week Lord Montagu of Beaulieu is broadcasting from 21.0 on "Roads." He was one of the earliest motor-car enthusiasts, and it is told how on his first arrival in a car at the Houses of Parliament, a policeman, suspicious of all innovation, stopped the car and made him get out and walk. Such are the barriers against scientific progress!

In the last issue I referred to the refusal to allow the Cinetaph company to be broadcast. Listeners will remember that at the opening of (Continued overleaf in column 3.)



# Sending Pictures by Wireless.

Perfect Reproductions Over Hundreds of Miles.

FROM transmitting the human voice by wireless to sending actual pictures by the same medium was, perhaps, only a step; but, although it has actually been accomplished, it has taken many years to bring it to perfection, and even now it has not been put to much advantage commercially. Nevertheless, enough has been done to show that it is possible to transmit perfect reproductions of pictures and photographs over hundreds of miles, by means of wireless telegraphy.

## From Denmark to London.

One of the pioneers in this field of invention was Professor Kohn, of Munich University, who, as far back as 1893, succeeded in telegraphing portraits, although his process was a very difficult and costly one. Later, a young Danish inventor named Thorvald Andersen claimed to have discovered a method whereby pictures could be sent by wireless over any distance.

In 1920 he demonstrated what he could do by wireless some excellent photographs from Denmark across the North Sea to London. It is interesting to note, by the way, that Mr. Andersen was born in the island of Funen, the birthplace of the great Hans Andersen, whose love of the marvellous would have made him keenly interested in his young namesake's modern magic.

An English inventor who has had wonderful success is Mr. Thorne Baker. In 1908 he transmitted hundreds of pictures over telephone lines; but, not content with this, he turned his attention to doing the same thing by wireless, and his results equalled those of any of his rival inventors.

Recently, great advances have been made by M. Edoard Belin, a French engineer who has devoted many years to a study of the subject.

He first conceived the idea of transmitting pictures when he attended a cinema performance in the very early days of cinematography, and he did not rest content until he was able, in 1904, to take out the first patent in France for the transmission of pictures by telegraph.

Naturally, perhaps, inventors are not very keen to give away the secrets that have cost them so much time and labour to discover, and a technical description of how pictures are wireless would take too long here. It is sufficient to say that probably in all cases the method employed is very much the same—that is to say, that the picture is transmitted, not as a whole, but bit by bit.

## Marcini's Prophecy.

Examination of a picture in a newspaper will show you that it is made up of countless little dots, and by following these, a transmitting machine can send an exact replica by wireless. Of course, the picture at the transmitting end has to be specially prepared before it can be wireless, but this is not a difficult matter.

It is particularly interesting to note that the coming of the wireless photograph was prophesied long ago by Senator Marconi and another leading authority on wireless has predicted that the time may not be far distant when it will be possible to sit in a cinema theatre and watch distant events being wireless in motion on the screen while they are actually happening hundreds of miles away!

## What's in the Air?

(Continued from the previous page.)

Parliament, earlier in the year, our proposal to broadcast the King's Speech was likewise declined after considerable discussion. There are many functions of national significance and importance which might be broadcast, carrying interest of the highest order into countless homes. Nothing will sooner break down the present hesitancy on the part of those responsible for these functions than an emphatic and overwhelming expression of public sentiment in the matter. It is almost a platitude to say that in this country, when a public demand is expressed, that demand is almost invariably met.

In this connection it may be well to remind listeners that, according to our agreement with the Press, news cannot be broadcast before 7.0 p.m., and such news as is broadcast thereafter comes to us through the medium of the Press agencies. Messrs. Reuters collect the news on behalf of the Press agencies, and transmit it to us in the shape of the familiar news bulletin.

We hope to have a conference with representatives of the Press at an early date, and to reach a settlement on the question of broadcasting of special events before 7.0 p.m. It is difficult to define what is "news" and what is not news. The report has recommended that additional facilities should be given for the broadcasting of special events without regard to the hour, and we have every hope of being able to arrive at an amicable settlement with the newspaper representatives. In this connection we keep in mind Lord Renshaw's most definite statements at the opening of the Bournemouth Station.

# The Epic of the Chase.

## The Story of "John Peel."

"D'YE ken John Peel" is the Marcelline of the hunting-field, the psalm of the fox-hunter; it seems to stir the blood like a trumpet blast, as well as the "sound" of John Peel's "horn," for there is a rush and a verve about both words and music that carry singers and hearers away. Yet many people possess a mistaken notion of the manner of the fox-hunting so blithely praised. They think of the hunting of the shires, with "horns and hounds" and all the pomp of the meet.

## Walking to the Meet.

They are wrong. John Peel could ride, but he did not ride to hounds. He walked—and sometimes ran. The hunt which John Peel led was in the Cumbrian style, where horses would be a hindrance rather than a help, and where everybody follows the hounds—or attempts it—over hill and dale, scree and scar. There was not a "tap" between Bow Fell and Crag Fell he had not been over, not a dale between Cullbeck and Frithwaite he had not traversed.

It was hunting which required stamina, as it does to-day, for the men of the Yorkshire Dales, of Westmorland, Cumberland, and Furness are as hard now as this fine sport as ever they were, and wherever one goes in this region, one comes upon a fox-hound or two put out to "beard" with the farmers.

The famous song was written by John Woodcock Graves about the year 1820, and we have the advantage of possessing his own account of its genesis.

"Nearly forty years have now passed away," says Mr. Graves, "since John Peel and I sat

in a snug parlour at Cullbeck among the Cumbrian mountains. We were both in the hey-day of manhood, and hunters of the olden fashion; meeting the night before to arrange earth stopping, and up in the morning to take the best part of the hunt—the drag over the mountains in the mist—while fashionable hunters still lay in their blankets. Large flakes of snow fell in the evening. We sat by the fire, hunting over again many a good run, recalling the feats of each particular hound, or narrow breakneck escapes, when a dark-haired daughter of mine came running in, saying: 'Father, what do they say to what Granny sings?'

## Produced Improvisely.

"Granny was singing to sleep my eldest son—now a leading barrister in Hobart Town—with a very old nut called 'Monnie (or Charlie) Anale.' The pen and ink for hunting appointments being on the table, the idea of writing a song to the old air forced itself upon me. Thus was produced, improvisely: 'D'ye ken John Peel with his coat so gray?'

"Immediately after, I sang it to poor Peel, who smiled through a stream of tears which fell down his manly cheeks; and I well remember saying to him in a joking style: 'By Jove, Peel, you'll be sang when we're both run to earth!'

"As to John Peel's character, I can say little. He was of a very limited education beyond hunting. But no wife of a fox or hare could evade his scrutiny. An excellent rider, I saw him once on a moor put up a fresh hare, and ride till he caught her with the whip.

"You may know that he was six feet and more, and of a form and gait quite surprising."

D'YE ken John Peel with his coat  
so gray,

D'ye ken John Peel at the break of day,  
D'ye ken John Peel when he's far, far  
away

With his hounds and his horn in the  
morning?

For the sound of his horn brought me  
from my bed,

And the cry of the hounds which  
he oft-times led,

Peel's "Vew halloo" would  
awaken the dead,

Or the fox from his lair in the  
morning.

Yes I ken John Peel, and Ruby too,  
Ranter and Ringwood, Bellman and  
True;

From a find to a check, from a check to  
a clew,

From a view to a death in the morning.

Then here's to John Peel from my heart  
and soul,

Let's drink to his health, let's finta  
the bowl;

We'll follow John Peel through fair and  
through foul,

If we want a good hunt in the morning.

D'ye ken John Peel with his coat so gray?  
He lived at Troutbeck once on a day;

Now he has gone far, far away,  
We shall ne'er hear his voice in the  
morning.

For the sound of his horn, etc.



## Readers' Humour.

### Stories Told by Listeners.

IN recent issues of *The Radio Times* readers were asked to send accounts of funny things they had seen and heard in connection with wireless. This week we print a further selection, for which payment will be made.

A neighbour came in to see our valuer, and when she set eyes on it, exclaimed: "My word! you have got a fine set, and it's by electric lights, too!"—Mrs. E. NIMMOCK, Ealing.

A young man I know has recently had a crystal set installed, which has not given the satisfaction desired. Recently, he came to me boasting with smiles.

"Our set will be all right now!" he exclaimed. "My father has bought a set of 'phones, and you can hear for 4,000 miles with them."

I expressed my doubt as to their ability to do that.

"It's quite true," he said. "On there is marked '4,000 M.' and that means 4,000 miles, doesn't it?"—A. A. GODMAN, London.

Travelling by train one day, I was explaining to a friend who was very interested in wireless all about tuning in, and after I had told him all I knew about it, he exclaimed: "Oh! I thought you all used tuning-forks and played about with the wires until you got the right notes!"—G. R. KIRBY, Salisbury-by-Sea.

Wireless was a great mystery in this village till I had a set, and no one was more puzzled by it than the farm-lad who helped me to fix it up. My "cath" consists of a few lengths of piping driven into the ground, and as my helper rested for a few moments during his work, he remarked:—

"Well, I suppose it's all right, but 'ow in the name of goodness a chap up in London can 'oller up that these pipes, I'm 'anged if I know!"—C. N. WILKETT, Buckingham.

A friend of mine, with very little musical knowledge, installed a receiving set some time ago. One evening, after listening for a short time, he remarked: "The chap says they are going to play 'Morning, Noon and Night.' Who on earth wants to listen morning, noon, and night?"—J. TAYLOR, Stratford, nr. Manchester.

### EVENTS OF THE WEEK.

SUNDAY, NOVEMBER 25th.  
LONDON, 9.45.—Band of R. 1st Irish Guards.  
CARDIFF, 8.45.—Modern French Programme.

MONDAY, NOVEMBER 26th.  
LONDON, 1.30.—Symphony Concert. S.B. to all Stations.

TUESDAY, NOVEMBER 27th.  
ABERDEEN, 1.15.—Norwegian Programme.

WEDNESDAY, NOVEMBER 28th.  
BIRMINGHAM, 7.30.—"The Magic Flute" (Mozart).

MANCHESTER, 1.45.—"A Midsummer Night's Dream" (Shakespeare). S.B. to Bournemouth.

THURSDAY, NOVEMBER 29th.  
LONDON, 7.30.—"Five Birds in a Cage" (Carré). Linnell, produced by Milton Rosmer & Company. S.B. to other Stations.

8.15.—"Carmen," Act 2 (Bisni) from the Old Vic Theatre. S.B. to other Stations.

9.15.—"Carmen," Act 2. S.B. to other Stations.

ABERDEEN, 7.30.—Scottish Night.

FRIDAY, NOVEMBER 30th.  
1.30.—Special St. Andrew's Day Programme from London, Cardiff, Manchester, Newcastle, and Aberdeen.

SATURDAY, DECEMBER 1st.  
BOURNEMOUTH, 8.5.—Illustrations of various styles of Dance Music by the Station Orchestra.

## Flying Round the World.

### A Talk Broadcast from Cardiff by Captain Norman Macmillan, M.C., A.F.C.

THE history of heavier-than-air aircraft is crammed into a very few years, and in fifteen years this new form of locomotion has risen from a hazardous sport to an established means of swift travel. In it lies the hope of the more rapid opening up of new countries, for the aeroplane does in a month what older survey methods took a year to accomplish.

In Canada, aerial survey is rapidly making known the potentialities of parts of the country hitherto almost inaccessible. In that country maps used only to show the border strips running alongside the patrol lines of the N.W. M. Police and of the territory of the Hudson Bay Trading Co. What lay out beyond was uncharted. But now, even inaccessible passes in the highest mountain country are being rapidly charted by the older method of aerial photography. And this is but one of the ways of opening up a new country by the use of aircraft.

Five short years ago, even civilians became familiar with the power of aircraft in war—their swift transition from one seat of action to another, and their power of dealing destruction at great range amongst the non-combatants of warring countries. Year by year, their power has increased until they threaten to become a decisive factor in modern warfare. And during these five short years a chain of air lines has grown up about Europe and across the American continent. Aeroplanes, seaplanes, and airships have flown across the Atlantic; aeroplanes have flown from London to India, and on beyond as far as Australia and Japan, from London to southernmost Africa; seaplanes have crossed the south Atlantic from Portugal to Brazil, and aircraft have crossed the American continent from the seaboard of Pacific to Atlantic without stopping.

Now light aeroplanes have come, little single-seater machines with motor-cycle engines as their motive power—cheap to run, easy to control, and to look after. These light aeroplanes—really nicknamed when called "motor-gliders"—demonstrated their air capability at the competition at Lympne, in Kent, a few weeks ago, that they could have been flown at all in the very adverse weather of that week would have been discredited even so recently as last September—a bare month ago!

One of these light 'planes flew a thousand miles during the week, another climbed to 13,400 ft. (two more flew 8½ miles on one gallon of petrol, and yet another flew round the course at 81½ miles an hour. These little buses should do much to spread the gospel of aviation still further. They mark a step towards the day

when private owners of aircraft will be as numerous as to-day they are rare.

And now remains to be accomplished what is, perhaps, the last great flight in the opening up of aviation—the flight round the world. The way lies out from this country across Europe, over Persia and the plains of India, and above the seas of China and Japan; from there, up to the north by the volcanic chain of the Kurile Islands, the lonely peninsula of Kamchatka, and the almost uninhabited northerly Aleutian Islands. These latter lie right in the path of the worst volcanic and earthquake lines of disturbance in the world. Sometimes one of these little islands disappears completely, and its place remains vacant until later—perhaps a few weeks, possibly a few years—another is thrown up from the sea near its site.

On over the Alaskan peninsula, over the Valley of Ten Thousand Smokes—where, some years ago, the top of a mountain blew off and a terrible valley was carved deep with ashes, while



Captain Norman Macmillan with his Sealyham, "Jock," which, like its master, is very fond of flying.

the groaning earth cracked and fissured and clouds of smoke and steam poured upward from ten thousand crater spirals that poured from the ground—down along the cliffs, wooded crest-line of north-western Canada, and then the crossing of the Pacific by air will be accomplished for the first time. Now air will have to be explored, new conditions discovered and made known, so that others may follow in greater safety. Climbing a way through the passes of the Rocky Mountains to the peaks in the east, bearing on across the

great woods and lakes, Toronto, Niagara Falls, and then New York.

In crossing the Atlantic, I favour the Northern route via Greenland and Iceland and the Faroe Islands, not only because the way is uncharted and the air conditions worth examining, but also because the stopping—or, rather, flying—stages are reduced to half the distance of the other route via the Azores. But in spite of the reduction of distance, the crossing of the wooded and deserted hinterland of Labrador and the East and West Greenland Berg streams makes a thrill of conquest in answer to the prospect of success that beats a faster response than that of the already accomplished direct crossing and the Azores route.

The Shetland Islands—Scotland—England, and then the flight around the world becomes past tense.

Our country is not without rivals in the desire to be the first to accomplish this flight. America, France, and Portugal are all organizing for it, each country well supported by its Government.

It seems certain that the year 1934 will see someone succeed in flying round the world.





## Can you get every programme?

WHEN

reading through the weekly programmes of the various broadcasting stations, do you not envy the owner of a set which will enable one to pick up the choicest items of the different programmes at will, irrespective of the transmission of the local station? Do you realise, too, that every week sees advances in the continental programmes?

Oct. 16th, 1922. *Fair's Court Road, Kensington, W.8.*  
I am enclosing a list of stations received, and I am sure you will agree that the results are truly surprising.  
**5 Valves. ALL ON LOUD SPEAKER.**  
Chicago (340 miles), Manchester (180 miles), Newcastle (210 miles), Cardiff (225 miles), Aberdeen (190 miles), Birmingham (150 miles), London (5 miles), Croydon (10 miles), Cork (220 miles).  
**FRANCE AND BELGIUM.** 8 Val Tancarville (220 mi) cat. Radio (220 miles), Calais (220 miles), Lyons 1 & 2 (420 miles), Paris (100 miles), Lille (150 miles), Ecole des Postes & Télégraphes. Several French stations in the air.  
**HOLLAND.** The Hay (210 miles), Amsterdam (225 miles), Haren (210 miles).  
**AMERICA.** W.A.V. (3,000 miles), S.S.Y. (3,400 miles).  
**DENMARK.** Copenhagen (530 miles).  
(Signed) P. HOWELL.

## Exchange your "dud" set.

To help all those who have purchased instruments of various makes which are unsatisfactory by reason of shortness of range, lack of selectivity, &c., we will, up to November 30th, make a liberal allowance upon such sets in part payment for one of our selective models.

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# Monday's Symphony Concert.

The Music Described by Percy A. Scholes.

## Overture to the "Bartered Bride" Smetana.

THIS is one of the most exhilarating pieces of orchestral music ever written. The impact of its very first chords, and the rush of string scales that follows, is typical of the general spirit of the piece. It is full of the open-air holiday feeling—with some more tender passages as relief.

"The Bartered Bride," which is always considered to be Smetana's best opera, is a comedy—in parts, indeed, more a "musical comedy" than an opera. It is full of humorous incidents of Bohemian peasant life. It reproduces, on the stage, a village festival, gipsy jugglers, a comic village band, and the like, with, of course, some village love-making of a light-hearted sort.

(By the way—Smetana, not Smetana!)

## Pianoforte Concerto No. 3 (in C Minor) Beethoven.

Frankly, for the next few weeks I am going to write these notes as simply as I can and absolutely without any of the taken-for-granted and unexplained musical jargon which, as a highbrow musical critic, may be expected of me.

A "concerto," then (in the modern sense of the word), is a piece for some solo instrument with orchestra—a piece in which we have not so much a solo instrument plus orchestra accompaniment, as the two forces on equal terms.

This Concerto of Beethoven's, like most concertos, is not one piece, but three—three contrasted pieces so composed that, played one after the other, they make a consistent whole.

Since the three pieces naturally (for the sake of variety) go at different rates of speed, we call them "movements." In the Concerto to be heard on Monday the movements are:—

- (i) A quick, lively one;
- (ii) A slow, broad, melodious one;
- (iii) A jolly, gay one.

The *First Movement*. Like most first movements of Sonatas, Symphonies, Concertos, String Quartets, etc., this one gives out of two chief tunes—technically "First Subject" and "Second Subject." Grasp these when they first appear, and you have the clue to what otherwise might bewilder you. The First Subject is heard in the very opening passage (it begins in strings alone, and is then at once taken up by wind alone, so it is easy to identify).

The *Second Subject* is more flowing: it is a gentle, pleasant little tune, first played by the violins and clarinets, with accompanying parts by the other instruments.

By and by the orchestra works up excitedly and comes to a full stop, upon which, with some rushing scales, Mr. Maurice Cole wakes to life, and, on his part, enters on the First Subject and then the Second—with occasional orchestral trimmings.

You have now heard the main material out of which the movement is made, and can henceforth follow it pretty well.

The *Second Movement* is a more deeply felt kind of thing. It is not very long, and does not need much explanation, so we will pass on.

The *Third Movement* is what is called a "Rondo"—i.e., it is largely made up of a main tune (or "Subject") that comes round and round again, with intervening and contrasting matter to set it off. This tune begins on piano alone, and, if you take a little trouble to note its characteristics, you cannot fail to recognize it as an old friend every time it returns.

That is not a full description of the movement, but it is quite enough for the moment.

Now a word about "concertos." You know how these public pianists like to run about the keyboard and display their light-fingered agility. And you know how the public likes to watch them doing it.

Now, composers have to fall in with the wishes of performers and the public, or there would be no bread and butter for them. And so, in the classical period of the concerto (the late eighteenth and early nineteenth centuries) there grew up the habit of the composer inserting a mark in his score near the end as a sign to conductor and the orchestra to pull up at the wayside and wait for a few minutes whilst the soloist got out and went for a little run on his own.

In the First Movement of this Concerto (near the end of that Movement) is such a mark, and here Mr. Cole will have that little personal opportunity of the cadenza to which traditional practice has given him the right.

In the Second and Third Movements Beethoven has just written in a short one-hand flourish of a few seconds long, and left it at that.

This Piano Concerto No. 3 was written in 1803, when Beethoven was thirty years old.

## The Rhenish Symphony Schumann.

This Symphony is called the "Rhenish" because Schumann used to say that the first impulse towards its composition came from his first sight of the cathedral of Cologne, and that this impulse was strengthened by his presence there at the grand ceremonial of the installation of the Archbishop as Cardinal.

Like a concerto, a symphony consists of several "Movements," usually four, but in this case five:—

I. "Lively"—and even fierier in places. The two main tunes, or "Subjects," are the vigorous one with which the piece begins, and a charming quiet one, a little later (introduced by the wood wind and some of the lower strings).

II. "In moderate time." A sort of march with, at the opening, the tune in some of the brass instruments: this is varied in different ways, and then, for a change, we have another march, followed by the first one again. (A minute is a graceful old dance, in these times.)

III. "Not quick"—a dreamy sort of "song without words" (the noisier instruments take a rest whilst this is going on).

IV. "Fiercely"—i.e., in the spirit of solemn ceremonial. This movement represents the impressions made upon the mind of the composer by the cathedral ceremony mentioned. The full orchestra is used (all the more effectively after the reduction of the last movement), and the solemn trombones enter for the first time in the Symphony.

V. "Lively."—The spirit here embodied is that of a Rhenish popular festival—probably what the composer found around him as he came out of the cathedral into the square on the occasion that prompted the composition of the Symphony.

The Rhenish Symphony was composed about seventy-three years ago—and thousands will on Monday hear it for the first time.

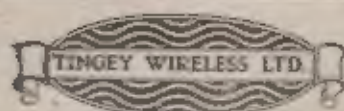
## Summer Night on the River Delius.

On Hearing the First Cuckoo in Spring.

These are two charmingly delicate "impressions" for small orchestra, and their titles sufficiently describe them.

Delius was born at Bradford. He will be sixty next January. "Summer Night" was written in 1911, and "Cuckoo in Spring" in 1912.

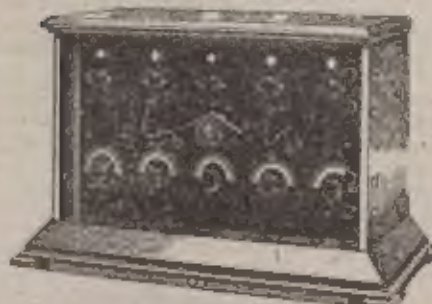




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P. MACDONALD SMITH,  
19, Bloomsbury Sq., LONDON, W.C.1.

## WHAT IS A MILLI-BAR?

By P. P. ECKERSLEY, Chief Engineer of the B.B.C.

I AM told that Milli is one of the great jokes. Cardiff 1,001 milli-bars 29.82 inches. Valencia 1,022 milli-bars 29.82 inches," is said to create a sort of covert smile the length and breadth of the land.

Let me rescue, if I can, the good lady Milli from an invidious and false position, for surely she is no frolicsome miss to pass it all off with a gurgle of adorable laughter; much more is she a blue-stocking, a standardized female; one who blushes painfully at ridicule and minces behind horn-rimmed spectacles.

Milli bar is obviously one of a thousand other earnest units exactly like her; one thousand females in the aggregate are one bar. (Question: must not each Milli be a bar-maid, because a thousand milli-bars made one bar?) The question is, what are they after in suddenly starting these new units like Milli bars and therms and metre volts? They are being scientific, and it behoves none of us to ridicule efforts to be scientific. It is one of the delightful attributes of British people that they are not scientific, but they bring endless trouble by their irresponsibility.

Did you ever have an arithmetic book? One of a hundred other similar ones that were handed out at the beginning of the term with their pages untouched, and the first page a pure white? And did you not make wonderful resolutions, and start at page 1 (after having walked the printing of the blank page with the smugged imprint of your full name)? Then you saw some tables headed "Weights and Measures."

Resolution slowly melted before an array of tables in which it was stated that potatoes were measured by the sieve, but that 6 sieves = 1 ton, which was not to be confused with a ton which is 2,240 lbs. (why 2,240?) but that a load of wood was measured by the cord, which was apparently bound up with the queer diameters in feet, and the weight, probably a bell-wether, could carry on the date of the Domesday Book.

It was, and is, so confusing.

Of course, I expect to get a sarcastic letter on my table after someone has read these words. He will say: "For goodness' sake, then, let us have even numbers of wave length. Why is Cardiff 353, London 363 and Birmingham 423, and so on?" We were allotted a wave-length band from 350 to 425 metres. We are not allowed outside it, so, considering telephony means superimposing other wave-lengths on that of the carrier, to be strictly scientific, this same carrier, must be inside by a metre or so, the allowable limit of the wave-band. London is 363 to avoid a harmonic, and I think the rest are fairly even. Don't worry about wave-lengths too much. They're all going to be changed again soon, I hope, giving us room for expansion in the newly allotted band 300 to 500.

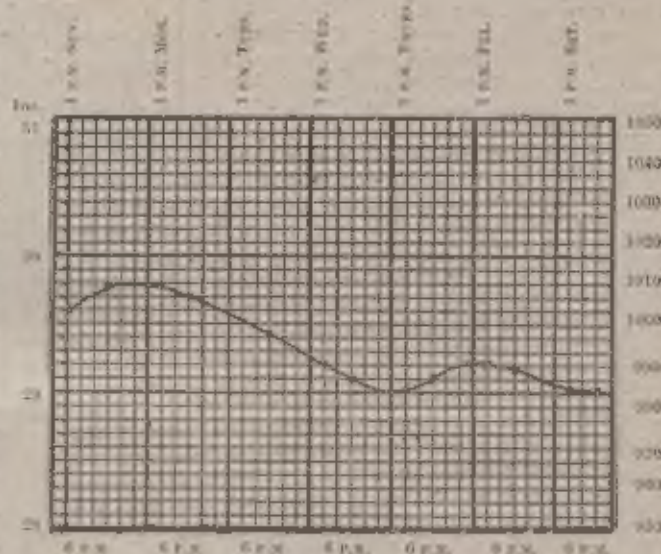
This takes me a long way from the Milli-bar. Milli-bar, then, is just introduced to give atmospheric pressure a more scientific mode of expression, just the same way that her fairer sister, the mannequin, gives a real value to

the "creation" that the arbitrary wax figure can never do.

The pressure of our air at sea level is able to hold up a column of mercury about 30 inches long. But from day to day the pressure varies as the state of the atmosphere changes under varying weather conditions, and the height of the column varies, and sometimes, as you hear on the broadcast, the column is 30.18 inches and sometimes 29.25 inches; the less this figure, the worse the weather is likely to be.

The Milli-bar is only another measure of barometer height, and it is a more scientific unit. In the middle of this article will be found a table showing the relation between milli-bars and inches. No longer can confusion reign, because, as they say on the broadcast, it was "just phoned from the Air Ministry."

One last word. Do you know those maps



THE RADIO BAROGRAPH.

How to use it. Plot the barometer readings which are broadcast at 1 P.M. and 6 P.M. daily, and join the points; thus making a curve as shown above.

that make England look as if it had got ringworm? It purports to tell one what the weather is going to be like. These lines are drawn through places at which, for the moment, there is equal barometer reading; they are lines of equal pressure. You will see them labelled in some maps. Now, if a host of these surround, say, London and they are all very close together, London is at the heart of a depression, and an umbrella is indicated for Mr. Suburban hurrying to catch the 9.3.

Next morning the lines may all be surrounding a place in Holland—the depression has moved eastward. A depression is a sort of hole of low pressure into which the winds tend to blow. Owing, however, to certain canals, the winds always blow round and round the depression, just like the water runs round and round the bath outlet when we make a depression by pulling up the waste-plug. Thus a south-west wind means a depression somewhere to the north of us in London; remember the weather brings the wind, not the wind the weather. It is: "a deep depression moving eastward from the Atlantic towards our north-west coasts will cause strong south-westerly gales and much rain." Not the strong south-westerly gale will bring a deep depression which will cause much rain. It is a misconception to think that the wind brings the rain.



# PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS.

## Mme. Tetrazzini and the B.B.C.



Mme. TETRAZZINI.

ONE of the most ardent of listeners is Mme. Tetrazzini, the world-famous singer. From her home in Rome she enjoys the programmes from London Station, and she has sent the B.B.C. a charming autograph photograph of herself with the following message: "Every evening I listen to your beautiful concerts, which I applaud with pleasure and enthusiasm. It is a pity that I cannot reply to you. Best wishes and salutations." This, from such a celebrated musician, should answer once and for all those carpers—flourishing daily in number, it is true—who complain that high-class music loses its beauty when committed to wireless.

A rare treat is in store for listeners in this country, for, to show her appreciation of the B.B.C., Mme. Tetrazzini has very kindly promised to sing from London Station early in the New Year.

## A Little Mixed.

THE EMPIRE MALE VOICE QUARTET, who are to broadcast at Glasgow Station, have had many amusing experiences in the course of their wanderings.

On one occasion, they were taking part in a concert when a very persistent demand was given for an encore. The singers were rather weary, and as a gentle hint that they wished to retire, the chairman was informed that they would sing "The Long Day Closes," by Sullivan.

Imagine their surprise—and that of the audience also—when the chairman announced that the next item on the programme would be a song entitled "The Long Day Closes!"

## The Congregation Listened.



MR. MADOC DAVIES.

MR. MADOC DAVIES, the well-known singer, relates the following embarrassing experience that he had in church on one occasion. "I was a guest of a great political leader," he says, "at a village on the north-west coast of Scotland, when the pastor of the Presbyterian Church asked if I would lead the congregational singing on the following Sunday morning. After some hesitation, I agreed to do so. On arriving at the church, I found that there was no musical instrument of any kind and that I would have to pitch the note without any help.

"No sooner had I started singing than I became aware that the rest of the congregation were merely listening and that I was singing a solo. This happened all through the service.

"On my left was a local celebrity, who, sympathizing with my predicament, started to join in a lusty, croaky voice. You can imagine my plight when the dear worthy was anything from a tone to three tones out of tune, and the louder I sang, the more loudly he bellowed. To add to my discomfort I could see my host with other guests thoroughly enjoying the desperate position I was in. How I survived that service I now fail to realize."

## It Wasn't His!

A VERY interesting personality is Mr. Tom Welch, who has been broadcasting at Glasgow Station. "I was brought up as a collier," he says, "and worked down the coal-pit daily until five years ago, when I had the misfortune to lose a limb." Finding pit work out of the question, Mr. Welch turned his attention to literature, and he has contributed humorous articles to many well-known journals.

Mr. Welch has a rich store of good mining stories. One of his best is the following: A novice down the pit accidentally let a hutch he was in charge of run away down a steep incline, and it vanished at the bottom.

Coming down the bore, the novice, on being shown what had happened, exclaimed, emphatically: "That's no' my hutch! My hutch had wheels on the bottom; that one has wheels on the top!"

## Earl of Athlone to Broadcast.



EARL OF ATHLONE.

THE Earl of Athlone, brother of Her Majesty the Queen, and the newly-appointed Governor-General of South Africa, will be broadcasting from the London Station on November 27th, in connection with the British Empire Cancer Campaign. Lord Athlone is keenly interested in many charitable endeavours, and he has done splendid work as chairman of the Middlesex Hospital.

Like many other members of the Royal Family, Lord Athlone is very democratic, and many good stories are told concerning this side of his nature. On one occasion the manager of a certain theatre, who was very anxious to receive royal patronage for his show, was informed, to his great delight, that the Earl and Countess of Athlone proposed visiting the performance that evening.

## "How Funny!"

HE decided that the entrance-hall should be cleared so that his distinguished patroness should not be inconvenienced on getting out of their carriage.

All the people were cleared away except one man, who refused to budge. He said that he was waiting for his wife.

"But," cried the excited manager, "this place must be kept clear, because I am expecting Royalty!"

"How funny! So am I!" replied the stranger, which completely floored the manager.

The stranger was, of course, the Earl of Athlone himself, and he was waiting for the Countess, who was coming later.

## The Joker Subsided.

IT is not generally known that Sir Hall Caine (who has been broadcasting from London Station on the subject of "Peace") has a great gift of repartee.

Some time ago he found himself seated near a well-known newspaper paragraphist at a dinner table, to whom he remarked: "How on earth do you manage to write twenty jokes a day?"

"With a typewriter," answered the other, with a smile.

"Is that so?" said Sir Hall. Then he added, gravely: "I thought perhaps you used some sort of copying process!"

## "Five Birds in a Cage."



MR. MILTON ROSMER.

AN important event is to take place at London Station on Thursday, November 29th, when the famous Five Birds in a Cage will be broadcast. Among the distinguished artistes engaged are Mr. Milton Rosmer and Miss Athene Seyler. Mr. Rosmer tells a very good story of his first experience as a listener.

"After listening for some time to a performance of Samson and Delilah at Covent Garden with no great enthusiasm," he says, "this was in the early days when 'cosmic disturbances' played their full part in all performances, and one expected to hear a frantic call for help to the North Pole cutting across the tenor's solo, I was suddenly caught by the tremendous realism of the final scene in which Samson pulls down the Temple.

## A Wonderful Effect.

"YOU could hear, almost over the thing toppling down stone by stone. 'By Jove,' I said, 'I should like to know how they get that! What a wonderful effect! Finest I've ever heard on the stage!' and so on, until my experienced friend, moved by my ardour, came over and took the instrument from my ears. He smiled. 'I had been listening to the applause after the fall of the curtain.'"

## Very Becoming.



MISS ATHERE SEYLER.

MISS ATHERE SEYLER also tells a very amusing wireless story.

"I gave my mother a wireless set," she says, "and the first time we listened, after I had enjoyed a very pleasant hour, I said to her: 'Isn't it delightful, mother?' To which she replied: 'I can't hear anything, dear; but the instrument is very becoming to you!'"

Miss Seyler's acting has earned for her a wonderful reputation and her versatility is amazing. She will be especially welcome as a broadcasting artiste, on account of the fact that she is one of the finest elocutionists at present on the stage.

## A Versatile Musician.

THE Lectures on opera, listening and the great composers given on the special nights from the Newcastle Station by Mr. John Wyatt, A.R.C.M., L.R.A.M., A.R.C.O., are always much appreciated.

Originally destined for an organist, and a protégé of Dr. E. C. Rimbault, of York Minster, Mr. Wyatt's chief work is now educational, being that of Lecturer in Music under the Northumberland Educational Authority. His versatility is remarkable. He has also acted on occasions as vocalist and accompanist at £50.

Mr. Wyatt tells the story of a very lazy organist who, being awakened at 10.45 on Sunday morning by his pupil, sent that individual into the organ loft with instructions to draw the stops and to hold down G till he came!



# WIRELESS PROGRAMME—SUNDAY (Nov. 25th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON.

- 8.30.—**ELIO LIGHT ORCHESTRA**: Overture "Martha" (*Fletcher*); Extracets: "Two Parisian Sketches" (*Fletcher*); 1. "Demoiselle Choe." 2. "Bal Masque"; "Crazonetta" (*D'Andrea*).
- MADOC DAVIES** (Baritone): "Four Indian Love Lyrics" (Accompanied by Light Orchestra) (*Ang. Woodford-Findon*).
- RITA SHARPE** (Solo Cello): "Golden Shimmers" (*Old English, arr. Sharpe*); "The Broken Melody" (*Von Bieck*).
- Orchestra: Selection from Light Opera, "Tom Jones" (*Gierman*); "La Berceuse" (*Gierman*); Suite, "Intermezzo" (*Rossini*); 1. Valse Lente. 2. Pas Seul. 3. Dance Tambourin.
- Madoc Davies**: "Son o' Mine" (*Wallace*); "The Rebel" (*Wallace*); "The Call" (*Oliver*).
- Rita Sharpe**: Romance (*Debussy*); Sorema (*Pierce*).
- Orchestra: Slavonic Dance, No. 3 (*Dvorak*); Marching Song (*Hofst*).
- 9.0.—Close down.

Announcer: G. C. Beadle.

## SUNDAY EVENING.

- 8.30.—**SOPHIE ROWLANDS** (Soprano, of the British National Opera Company): "How Lovely Are Thy Duellings." Hymn, "Now Thank We All Our God" (A. and M., 379).
- REV. RONALD KNOX, M.A.**, of St. Edmund's College, Old Hall Ware. Religious Address.
- Hymn, "Jesu, Lover of My Soul" (A. and M., 193).
- 9.0.—**BAND OF H.M. IRISH GUARDS** (by permission of Colonel R. C. A. McCalmont, D.S.O.).
- Director of Music, Lieut. Charles Hassell.
- Overture, "Zampa" (*Heald*).
- Extracets, "In the Night" (*Gilbert*) (with Whistling).
- Flute Solo, "Gipsy Airs" (*Sarasate*) (Soloist, Sergeant Underhill) (First performance by Military Band).
- "The Bee's Wedding" (*Mendelssohn*).
- Cornet Solo, "The Better Land" (*Cover*) (Soloist, Corp. Peter Wilson).
- Selection, "Loloe Time" (*Schubert*).
- 9.15.—**SOPHIE ROWLANDS**: "O Western Wind" (*May Bruke*); "Homing" (*Teresa del Rio*); "At the Mid-Hour of Night" (*Cover*).
- 10.0.—**TIME SIGNAL AND GENERAL NEWS BULLETIN**. S.B. to all Stations.
- Local News and Weather Forecast.
- 10.15.—Band.
- Selection, "A Little Dutch Girl" (*Kalmus*).
- Barcarolle ("Tales of Hoffmann") (*Offenbach*).
- Selection, "To-night's the Night" (*Rubens*).
- 10.30.—Close down.
- Announcer: A. R. Dwyer.

## BIRMINGHAM.

- 8.30.—Concert. S.B. from London.
- 8.30.—**ORCHESTRA**: Symphony No. 2 (*Beethoven*).
- 8.45.—**THE VERY REV. CANON LITTLEWOOD**, of Holy Trinity Church, Coventry. Religious Address.
- Hymn, "Soldiers of Christ, Arise" (A. and M., 270).
- 9.0.—**STATION REPERTORY CHORUS**: Anthem, "Lord, for Thy Tender Mercy's Sake" (*Farrant*).
- 9.10.—Orchestra: Overture, "Honyady Laido" (*Ebel*); March, "Florentino" (*Furik*).
- 9.20.—**AMY CARTER** (Contralto): Two Songs.
- 9.30.—Orchestra: Selection, "The Damnation of Faust" (*Berlioz*).

- 10.0.—**NEWS**. S.B. from London.
- Local News and Weather Forecast.
- 10.30.—Close down.

Announcer: J. Lewis.

## BOURNEMOUTH.

- 8.30.—Concert. S.B. from London.
- 8.30.—**FATHER TRIGGS**, Religious Address.
- 8.45.—**ERNEST W. PEARSON** (Baritone): Hymn, "Glorious Things of Thee Are Spoken"; "Thine" (*Messner*); "Moto Perpetuo" (*Robins*).
- 9.0.—**THOMAS E. ILLINGWORTH** (Solo Cello): Larghetto (*Coleridge-Taylor*); Minuet (*Schubert*).
- 9.10.—**ERNEST W. PEARSON**: "The Song of Hybrids the Cretan" (*Edwards*).
- 9.15.—**REGINALD S. MOUNT**: (a) Barcarolle (*Spohr*); (b) Elegy (*Beethoven*); (c) Terzettina (*David*).
- 9.30.—**THOMAS E. ILLINGWORTH**: Chordas (*Fischer*); "Hercules de Jocelyn" (*Godard*).
- 9.45.—**E. W. PEARSON**: (a) "For You Alone" (*Gersh*); (b) "Roadways" (*Lake*).
- 10.0.—**NEWS**. S.B. from London.
- Local News and Weather Forecast.
- 10.30.—Close down.

Announcer: Bertha Pryor.

## CARDIFF.

- 8.30.—Concert. S.B. from London.
- 8.30.—**WOOD STREET CONGREGATIONAL CHURCH CHOIR**. Hymn, "Lord of all Being" (Tune: "Marryton"); Anthem, "O Lord, Thou art My God" (*Arthur J. Jameson*).
- REV. R. J. COOK**, of the Wood Street Congregational Church. Religious Address.
- Choir: Hymn, "Father in High Heaven Dwelling" (Tune: "Evening Hymn").
- Modern French Programme.**
- Vocalist: **KATE WINTER** (Soprano).
- Conductor: **A. CORBETT SMITH**.
- 8.40.—Introductory Chat.
- 8.45.—Dance Sacree et Danse Profane (*Debussy*) (for Harp and Strings).
- Songs, "Les Cloches" (*Debussy*); "Romance" (*Debussy*); "Pavane pour une Infante Defunte" (*Ravel*); "Valse Nobles et Sentimentales" (*Ravel*); Songs, "Le Papillon" (*Chausson*); Selections from "Les Arletoles Oublies" (*Debussy*); Prelude, "L'Après-Midi d'un Faune" (*Debussy*); Songs, "Au Nord de l'Eau" (*Fauré*); "Les Rous d'Isidore" (*Fauré*); Suite, "Le Carnaval des Animaux" (*Saint-Saens*) (Second Performance in Great Britain).
- The National Anthem.
- 10.10.—**NEWS BULLETIN**.
- 10.20.—Close down.

Announcer: A. Corbett-Smith.

## MANCHESTER.

- 8.30.—Concert. S.B. from London.
- 8.30.—**S. G. Roney**. Talk to Young People.
- Hymn.

## WAVE-LENGTHS AND CALL SIGNS.

LONDON (2LO)	-	363 Metres
ABERDEEN (2BD)	-	495 "
BIRMINGHAM (5IT)	-	423 "
BOURNEMOUTH (6BM)	-	385 "
CARDIFF (5WA)	-	353 "
GLASGOW (5SC)	-	415 "
MANCHESTER (2ZY)	-	370 "
NEWCASTLE (5NO)	-	400 "

- 8.30.—**THE REV. A DISCOURT MOUNTBATT**. RES of Swinton. Religious Address.
- 8.45.—**ORCHESTRA** (conducted by Dan Godfrey, Jnr., A.R.A.M.): March, "With the British Colonists" (*Idem*).
- JOHN HUNTINGTON** (Baritone): "My Song is of the Sturdy North" (*Edward Grange*); "In August" (*M. Stuart-Baxter*); "When Love Awakes" (*Muriel Humphreys*).
- EVELYN BELLEFRIE** (Soprano): "Charmant Oiseau" ("The Pearl of Brazil") (*David*).
- 9.25.—Orchestra: Overture, "Ray Blas" (*Mendelssohn*); Selection, "Pugliese" (*Lombard*).
- John Huntington**: "The Trump" (*Thomas Sargy*); "I Know a Bank" (*Martin Shaw*); "Rainbows" (*Alfredus Lake*).
- Evelyn Bellefrie**: "Lo! Hail the Gentle Lark" (*Bishop*).
- 10.0.—**NEWS**. S.B. from London.
- Local News and Weather Forecast.
- 10.15.—Orchestra: Waltz, "Moonlight on the Blume" (*Follstedt*); Selection, "Merrie England" (*Edward Grange*).
- 10.30.—Close down.

Announcer: Victor Scythia.

## NEWCASTLE.

- 8.30.—Concert. S.B. from London.
- 8.30.—**GEORGE STOBERT**: Recit., "Thanks to My Brethren" (*Handel*); Air, "How Vain is Man" (*Handel*).
- 8.40.—**MRS. E. J. POTTS**: Recitation, "The Two Angels" (*Whittier*).
- 8.45.—**THE REV. CANON OAKLEY**. Religious Address.
- 9.0.—**ERNEST J. POTTS**: Party: Hymn, "Glory to Thee, My God, This Night"; "Moses"; (b) "Let Us Cheer the Wary Traveller" (*Negro Spiritual Songs*) (*arr. by Burleigh*).
- 9.10.—**MARJORIE AMATI**: Air, "My Heart Ever Faithful" (*Bach*).
- 9.15.—**George Stobert and Ernest Potts**: Duet, "For So Hath the Lord Commanded" (*Mendelssohn*).
- 9.20.—**Mrs. E. J. Potts**: Recitation, Balcony Scene from "Romeo and Juliet" (*Shakespeare*).
- 9.30.—**George Stobert**: Recit., "Lo, Here My Love"; Air, "Love in Her Eyes She's Playing" ("Arcs and Galates") (*Handel*).
- 9.35.—**Marjorie Amati**: "The Cloths of Heaven" (*Dunhill*); "A Sea Dirgo" (*Dunhill*).
- 9.40.—**Ernest J. Potts**: Songs of the Poor "Nations" (*arr. by Shaw and Souwrell*). (a) "The Opening of the Key"; (b) "Oh, She's Bonnie"; (c) "The Old Farmer's Song"; (d) "Pretty Polly Oliver".
- 10.0.—**NEWS**. S.B. from London.
- Local News and Weather Forecast.
- 10.15.—Close down.

Announcer: R. C. Pratt.

## ALTERATIONS TO PROGRAMMES, Etc.

OWING to the enormous circulation of *The Radio Times*, it is necessary for the journal to go to press many days in advance of the date of publication. It sometimes happens, therefore, that the B.B.C. finds it necessary to make alterations or additions to programmes, etc., after *The Radio Times* has gone to press.



## *The name "Marconi"*

*The Prime Minister of Newfoundland  
writes to the Marconi Company:*

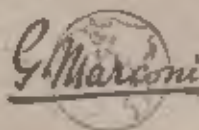
"I cannot refrain from writing to express my thanks to you on my own behalf and on that of Mrs. Warren for the very excellent arrangements you made in order that my broadcasted speech might be heard by my wife and her friends at Claridge's Hotel.

"I am told by those present that the demonstration was absolutely flawless and the best that they had ever heard. There was absolutely no hitch in the arrangements, and the Marconiphone reproduction was perfect in every way."

(Signed) W. R. WARREN.

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# WIRELESS PROGRAMME—MONDAY (Nov. 26th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON.

11.30-12.30.—Concert: The Wireless Trio and Dorothy Spooner (Soprano).  
 12.30.—WOMEN'S HOUR: Ariel's Society Gossip Story.  
 3.30.—CHILDREN'S STORIES: "Baby John," by Mrs. Vernon Bell; "Sabo in a Balloon," by E. W. Lewis; "Jack Hardy," Chap. XI., Part I., by Herbert Strang.

6.15.—Boys' Brigade News.  
 6.30.—7.0.—Interval.  
 7.0.—TIME SIGNAL AND 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
 JOHN STRACHEY (the B.B.C. Literary Critic): "Our Weekly Book Talk." *S.B. to all Stations.*  
 Local News and Weather Forecast.

7.30.—Symphony Concert. *S.B. to all Stations.*  
 Augmented Orchestra, conducted by Percy Pitt.

Solo Pianoforte, Maurice Cole.  
 Overture, "The Bartered Bride" (Smetana)  
 Concerto in C Minor (Beethoven)  
 Two Pieces (Debussy)  
 Symphony in E Flat (Schumann)

9.10.—LIEUT. F. W. KEALEY, R.N.V.R.  
 (Secretary of the Expedition of the "St. George" to the Pacific, and great grand-nephew of Captain Cook, the Explorer):  
 "The Scientific Voyage of the 'St. George' to the Pacific." *S.B. to all Stations.*

9.30.—TIME SIGNAL AND 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*  
 Local News and Weather Forecast.  
 9.45.—Orchestra:

Dream Pantomime, "Hansel and Gretel" (Humperdinck)  
 MAURICE COLE (Solo Pianoforte):  
 Polonaise in D Minor (Chopin)  
 Prelude in A Minor (Debussy)  
 Polichinelle (Bachmann)

Orchestra:  
 "Hungarian Rhapsody" (Liszt)  
 10.30.—Close down.  
 Announcer: R. F. Palmer.

## BIRMINGHAM.

3.30-4.30.—Song Recitals: Ingram Beuning (Tenor), Winifred Morris (Contralto).  
 5.0.—WOMEN'S CORNER.

5.30.—Agricultural Weather Forecast.  
 KIDDIES' CORNER.  
 6.30.—Boys' Brigade News.  
 7.0.—NEWS. *S.B. from London.*  
 JOHN STRACHEY. *S.B. from London.*  
 Local News and Weather Forecast.  
 7.30.—SYMPHONY CONCERT. *S.B. from London.*  
 9.10.—Lieut. F. W. Kealey. *S.B. from London.*  
 9.30.—NEWS. *S.B. from London.*  
 9.45.—Continuation of the Symphony Concert. *S.B. from London.*  
 10.30.—Close down.

Announcer: H. Casey.

## BOURNEMOUTH.

3.45.—Concert: A. S. Tellow, L.R.A.M. (Solo Piano), Marjorie Secon (Contralto), Edward Hall (Baritone).

4.45.—WOMEN'S HOUR.  
 5.15.—CHILDREN'S HOUR.  
 6.0.—Boys' Brigade News.  
 6.15.—Scholars' Hall Hour.

7.0.—NEWS. *S.B. from London.*  
 JOHN STRACHEY. *S.B. from London.*  
 Local News and Weather Forecast.

7.30.—SYMPHONY CONCERT. *S.B. from London.*

9.10.—Lieut. F. W. Kealey. *S.B. from London.*  
 9.30.—NEWS. *S.B. from London.*  
 9.45.—Continuation of Symphony Concert. *S.B. from London.*  
 10.30.—Close down.

Announcer: W. H. Kew.

## CARDIFF.

3.30-4.30.—Falkmann and his Orchestra at the Capital Cinema.  
 5.0.—"SWAS" "FIVE O'CLOCK." "Mr. Everyman" Talks to Women, Vocal and Instrumental Artists, and the Station Orchestra. Weather Forecast.  
 5.45.—THE HOUR OF THE "KIDDIE-WINKS."

6.45.—Boys' Brigade News.  
 7.0.—NEWS. *S.B. from London.*  
 JOHN STRACHEY. *S.B. from London.*  
 Local News and Weather Forecast.

7.30.—SYMPHONY CONCERT. *S.B. from London.*  
 9.10.—Lieut. F. W. Kealey. *S.B. from London.*  
 9.30.—NEWS. *S.B. from London.*

9.45.—Continuation of Symphony Concert. *S.B. from London.*  
 10.30.—Close down.  
 Announcer: L. B. Page.

## MANCHESTER.

3.30-4.45.—Concert: "2ZY" Orchestra, Eileen Jennings (Mezzo Soprano), Dorothy Ellison (Elocutionist), Sydney Francis (Baritone).

5.0.—MAINLY FEMININE.  
 5.25.—Farmers' Weather Forecast.  
 5.30.—CHILDREN'S HOUR.  
 6.35.—Boys' Brigade News.

6.45.—W. F. Blecher (Examiner in Spanish to the Union of Lancashire and Cheshire Institute); Spanish Talk.

7.0.—NEWS. *S.B. from London.*  
 JOHN STRACHEY. *S.B. from London.*  
 Local News and Weather Forecast.

7.30.—SYMPHONY CONCERT. *S.B. from London.*

9.10.—Lieut. F. W. Kealey. *S.B. from London.*  
 9.30.—NEWS. *S.B. from London.*  
 9.45.—Continuation of Symphony Concert. *S.B. from London.*

10.30.—Special Weather Forecasts. Announcements. Close down.  
 Announcer: S. G. Honey.

## NEWCASTLE.

3.45.—Concert: Ernest Forster (Cornet Solo), Greta Young (Mezzo Soprano).

4.45.—WOMEN'S HOUR.  
 5.15.—CHILDREN'S HOUR. Stories, etc., by the Uncles Jim, Charlie and Richard.  
 6.0.—Scholars' Half Hour. A Short Talk by Mr. A. W. Dakin, B.A., on "Stories of the Nations"—"Romulus and Remus."

6.30.—Boys' Brigade News.  
 6.45.—Farmers' Corner.

7.0.—NEWS. *S.B. from London.*  
 JOHN STRACHEY. *S.B. from London.*  
 Local News and Weather Forecast.

7.30.—SYMPHONY CONCERT. *S.B. from London.*

9.10.—Lieut. F. W. Kealey. *S.B. from London.*  
 9.30.—NEWS. *S.B. from London.*  
 9.45.—Continuation of Symphony Concert. *S.B. from London.*

10.30.—Close down.  
 Announcer: C. K. Parsons.

## BROADCASTING AND THE PRESS. A Recent Talk by the Viscount Burnham (The Distinguished Newspaper Proprietor).

BROADCASTING the human voice has increased its power as a means of expression to an extent that seemed a few years ago beyond the wildest dreams of imagination. The question now arises how the multiplication of voice power will affect its relation to eye power and brain power. Will the average man, and, to use a Dickens expression, the human boy, prefer to know things by listening rather than by taking the trouble to read and inwardly digest? This is an age when people are all looking out for short cuts to knowledge and easy steps to livelihood. In the hurry and scurry of these days it is everything to save time and avoid labour.

So it may be with the collection and publication of news and views, and it has been said that broadcasting will make the newspaper a back number in the order of our civilization. If the great voice is always to be heard for the asking, then all

the news will be heard as fast as the telegraph clicks it out, and the newspaper may, as the croakers say, become like the mail-coach and the oil-lamp—a survival and a superfluity.

This, I believe, to be a profound mistake. "Curiosity," said the great sage of Fleet Street, "is the thirst of the soul," and that thirst, like other thirsts, increases with drinking. The deeper one drinks, the deeper one wants to drink; to have the taste for news, to cultivate the news sense and the news habit is to increase the need and appreciation of newspaper service. To hear of events of "urgent public importance," to adopt the Parliamentary phrase, makes one all the keener to hear more than a bare announcement of a fright fact.

Besides, in these days of rapid illustration the British public wants to see the pictures as well as to read the headlines. It should be remembered, too, as the great Dr. Johnson also said,

that "men more frequently require to be reminded than to be informed," and "repetition," as Lord Fisher wrote, "is the soul of journalism."

The newspapers have nothing to fear from the broadcasting of news. On the contrary, in so far as it increases public curiosity and stimulates public intelligence, it renders splendid service to the community. We have to clear the public mind of cobwebs, to increase the happiness of life, and to advance the art of living.

On the trains which run daily between New York and Ithaca wireless has been installed so that passengers can hear the news by wireless telephons in addition to reading it in their newspapers. To each chair is fixed a receiver for the cars, but anyone who prefers it can sit in the buffet car and let a loud speaker tell him all that is happening while he travels on his way.



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Amplion Loud Speakers are standardised by the leading manufacturers of Wireless Instruments and stocked by all Radio dealers of repute. The popularity of the Amplion is not confined to Great Britain, but is in evidence in every quarter of the globe.

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4-volt 60	21/-
4-volt 80	27/6
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6-volt 60	32/-
6-volt 80	38/-



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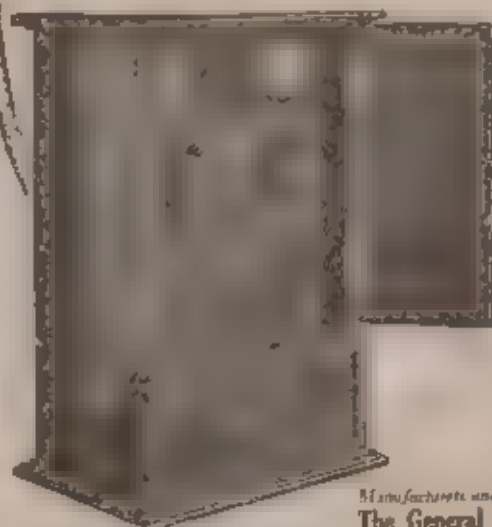
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These new models have been designed on original lines to give maximum amplification combined with perfect tone

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The 2 Valve Amplifier for loud speaker work is contained in a box composed of B.T.H. insulating compound mounted on a polished walnut base, and is for use with two of the new B.T.H. B4 Low Temperature Valves. This is the ideal amplifier where a large volume of sound is required.

The 1 Valve Unit Amplifier, as illustrated, consists of a pedestal of B.T.H. insulating compound which forms part of the valve holder. Inside the base is an efficient L.F. iron-cased transformer. The necessary terminals are fitted with special plugs and sockets to facilitate the use of two or more of these units for further amplification



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### St. Andrew's Day Programme

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## BIRMINGHAM

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**St Andrew's Day.**

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## MANCHESTER

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### St. Andrew's Day

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## NEWCASTLE

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## Scottish Night

$\frac{1}{2} \left( \frac{\partial^2 V}{\partial x^2} + \frac{\partial^2 V}{\partial y^2} \right) = -\frac{1}{2} \left( \frac{\partial^2 V}{\partial x^2} + \frac{\partial^2 V}{\partial y^2} \right)$



# SIEMENS



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1000  
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The Tuner covers a wave length

from 20 to 2000 metres

100

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10000

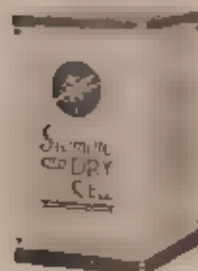
Price - £38 0 0

One 1000 Volts R.F. Battery  
and two pairs of Head Tapes

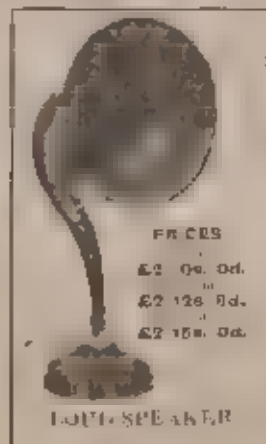
SINGLE VALVE RECEIVER, TYPE 4000

## DRY CELLS

Fluorescent Circuit  
Valves rated  
current consumption



SIEMENS DRY CELL



PRICES

£2 0s. 0d.

£2 12s. 0d.

£2 15s. 0d.

LOUDSPEAKER

## DRY BATTERIES

for the L.T. "Temperature"  
and similar types of H



## NEW REDUCED PRICES

table will give perfectly sharp  
the following type of valves having characteristics similar

| Size No. | Nominal E.M.F. | Dimensions overall    | Weight | Price each |
|----------|----------------|-----------------------|--------|------------|
| 1        | 1.5            | 1 1/2 x 1 1/2 x 1 1/2 | 2 8    |            |
| 25       | 1.5            | 1 1/2 x 1 1/2 x 1 1/2 | 6 9    |            |
| 50       | 1.5            | 1 1/2 x 1 1/2 x 1 1/2 | 12 0   |            |

The No. 50 size is suitable for supplying

valves will be in use, we reason mean that a suitable number of  
large cells be coupled up in parallel.

| Size No. | Com-<br>mencing<br>E.M.F. | Ap-<br>pro-<br>ximate<br>Terminal<br>at | Dimensions<br>Overall | Weight | Rate<br>of<br>discharge | Price each |
|----------|---------------------------|---|-----------------------|--------|-------------------------|------------|
| 907      | 1.5                       | 1.5                                     | 1 1/2 x 1 1/2 x 1 1/2 | 2 8    | 0.4 to 0.6              | 1 7 0      |
| 908      | 1.5                       | 1.5                                     | 1 1/2 x 1 1/2 x 1 1/2 | 6 9    | 0.2 to 0.3              | 1 7 0      |
| 909      | 1.5                       | 1.5                                     | 1 1/2 x 1 1/2 x 1 1/2 | 12 0   | 0.2 to 0.3              | 1 7 0      |
| 950      | 1.5                       | 1.5                                     | 1 1/2 x 1 1/2 x 1 1/2 | 12 0   | 0.2 to 0.3              | 1 7 0      |
| 951      | 1.5                       | 1.5                                     | 1 1/2 x 1 1/2 x 1 1/2 | 12 0   | 0.2 to 0.3              | 1 7 0      |

which the batteries will give a normal output. If these rates  
are exceeded, the output will be reduced very considerably.

Further Particulars, Pamphlets, etc., from your Local Dealer or from the Manufacturers

**SIEMENS BROTHERS & Co., Limited, Woolwich, London, S.E.18.**

ELLSAFT—35 Mill Street. BIRMINGHAM—121, New Street. BRISTOL—30, Dugge Street. CARDIFF—57, St. Mary Street. DUBLIN—  
11, Fish Lane. GLASGOW—40, W. Argyle Street and 114, St. Vincent Street. LONDON—38, 39, Upper Thames Street. MANCHESTER—196, Deansgate. NEWCASTLE—46, Collingwood  
Buildings and Exchange Buildings, Quayside. NOTTINGHAM—22, High Street. SOUTHAMPTON—46, High Street.







# ALL ABOUT 2ZY.

By Dan Godfrey (Director at Manchester Station).



MR. DAN GODFREY

MANCHESTER

principal of part to performances as can be appreciated by so

easy access from all railway stations. The personnel of the Station Orchestra consists of twelve players, and the leader is Mr. T. H. Morrison, undoubtedly one of the best known leaders in the country. He was at the early age of twenty leader of the Queen's Hall Orchestra and afterwards was made leader of the Covent Garden Orchestra by Dr. Hans Richter and so on and so on and the outlook of war.

## Great Artists.

The orchestra are all drawn from the Halle Orchestra, and for our big Symphonic Concerts we augment to the number necessary for the playing. As their conductor I have been even and every one has been among the principal works.

Beethoven's No. 1 Piano by Mr. Edward Isaac, and Beethoven's No. 3 by Mr. K. B. Key in G.

we are also going to play in the future are Beethoven's Choral Symphony with the 2ZY Opera Company; Brahms, Mahler, and Scriabin works.

Mr. Arthur Catterall, whose rendering of the Violin Concerto is probably the finest in the country, will play with the 2ZY Orchestra on November 7th.

As regards the choral side, we have the 2ZY Opera Company, all the subjects and names of which belong to the Manchester

## Future Operas.

The operas performed so far have been "The Barber of Seville" (Rossini), "Carmen" (Bizet), and "Il Trovatore" and "Rigoletto" (Verdi). And amongst those we hope to see in the future are "I Puritani" (Leoncavallo), "Parsifal" (Wagner), "Lohengrin" (Wagner), "The Marriage of Figaro" (Mozart), and "The Valkyrie" (Wagner).

The chorus will also take the choral part in Beethoven's Choral Symphony.

We are rich in artists in these parts; it is due to give a complete list of those who already appeared, as the number is ever changing. But we can mention just a few names, such as the great violinist, Arthur Catterall, also Miss Jo Lamb. The pianist Edward Isaac, the cellist Carl Fuchs, and Helen Winst. The entertainer, and a selection of the Opera Company principals, such singers

## Better than Jazz

We have had several of these which are better than jazz. The station has a very good collection of records, and these are often supported by such as Mr. James Worsley a delightful entertainer.

## Loved by the Children

There is not only contented by Mr. Sidney G. Henry. Mr. Henry is in doubt a very great asset to this department as he is very reliable. He is able to play with a variety of instruments, and he is also a very good singer. He is able to play with a variety of instruments, and he is also a very good singer.

from "Little Dan" (Mrs. Annie Rosmond) with her surrounded him off with a variety of songs.

Cousin Edward is an expert on and "Nephew Eric" plays the piano. Molly sings songs, and Cousin Leo talks about poetry. We had "Auntie Peggy" to sing in the kitchen one day. She told them a story of her own, and we then sent a copy of it to all those interested who wrote to her.

"Auntie Peggy" of course.

## Many Departments.

The voice best known is that of Mr. Andy Smyth, who does most of the announcing. He is also the "Alec" of Saturday night.

The Engineering Department is in the hands of Mr. Peter Fennell, who came to us from Newcastle. At our big concerts he is a wonderful help, being able to read an orchestral score, and thereby able to prepare for anything which may be so heavy as to cause blisters. The "Talk" department is also in the capable hands of Mr. Henry. Manchester was the town to give instruction in language talks and these are given weekly by Mr. W. F. Blotcher on Spanish and Mr. Francis J. Stafford on French and German.

I cannot write an article on the Music Station without mentioning the "W. F. Blotcher" and what he is doing. He is a very good singer and a very good pianist.

# The Station Director.

AN IMAGINARY INTERVIEW

By E. Lynch Odhams (Director of Newcastle Station).

W

Director of a Station Director.

The lot of a man was then running through my head and I said:

We've broken down the specters, Aye.

The Artist is a man of

My dear Sir, just a little time for the orchestra once played here. I like it so much that I make room for it in our program every day. Let me see you were asked for an information. Far away!

## Longish Hours.

Well, some might call them long. I've spent with the late-night work before I joined the B.B.C., when one worked over twenty or at the most twenty-four hours and which was a very long time off. I am longish.

Pretty fair, sufficient to keep me out of

to refer to my press during the few weeks. I replied at the same time for my secretary. In a few days he returned to me by a letter, one typewritten sheet.

I was the first of these letters to be sent to me.

I was the first of these letters to be sent to me.

or Removal of Station Director. Requests for Additional 414 Requests for Removal of Station Director.

## R.R.S.D.

Is your station ever troubled with love?

Remember. This station? My dear Sir, I knock at the door and the Chief Master Engineer looked in. "Can you see me?" he said. "I think we shall be in five minutes," he said.

Well, you care to see our station? I was asked my visitor. We went outside to find the postman handing me letters to my

At R.R.S.D. I said: "Yes," she replied. "That makes the story over and over as we described in the past. What does R.R.S.D. stand for?" she asked. "Requests for Removal of Station Director," she said.

I looked away, evidently deep in thought.



## Should Parliament be Broadcast?

### The Question Discussed from Several Points of View.

**T**he question is whether or not the argument should be broadened to include the right of lower paper controversy. This is undoubtedly a highly debatable issue and, on the part of the Press, because in order to have had the monopoly of letting the nation know what was going on.

[illegible]

are capable of doing it and would like to do it. I have attempted to retrieve the alien and say

### Double Transitions

and a hundred other things. He is a brilliant entertainer at the piano, a gifted and attractive writer of articles for the press, and he is quite convinced that the thing can be done, without in any way interfering with the

he still have been given a good deal of attention to the problem of mounting two projects from the same studio. As a matter of fact, he has effected a considerable transition from a normal well-scrubbed wife-beater and he is fully cognizant of the American experiments which have been made in this section, and when the time comes it will be

## A. M. raphione D. Niculescu

With the speaker  
not considering the  
necessary apology,  
assumed it would not be  
in season more than  
the question, how  
The  
known speak from  
a  
round and b

That motor car has a radio but made out it is not on anyone's list. I suppose. There is at 310 at the present time a microphone on wheels which is pushed to any part of the studio that is required. It would be very easy to have a gramophone with an rubber tyre by which the microphone might be moved quite unobtrusively to where the House of was required. It is quite a little microphone.

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to be in the middle of cable  
for the machines to get work at ease  
and so that they may keep their  
heads

## An Aid to Mariners

Mr. Plank. The Minister would say, "That's all right. I will be right in with you about him."

At regular intervals the secretary would pick up the phone to see what was being thrown

over to the House and deal with his accounts there and then if he could. Because every one

and was able to return immediately to the House of Commons and write the usual order.

This may appear fantastic, but there are in the suggestion. By means of a relay it would be possible for members of the Government to know what was happening in the House at any time. Many a sound idea

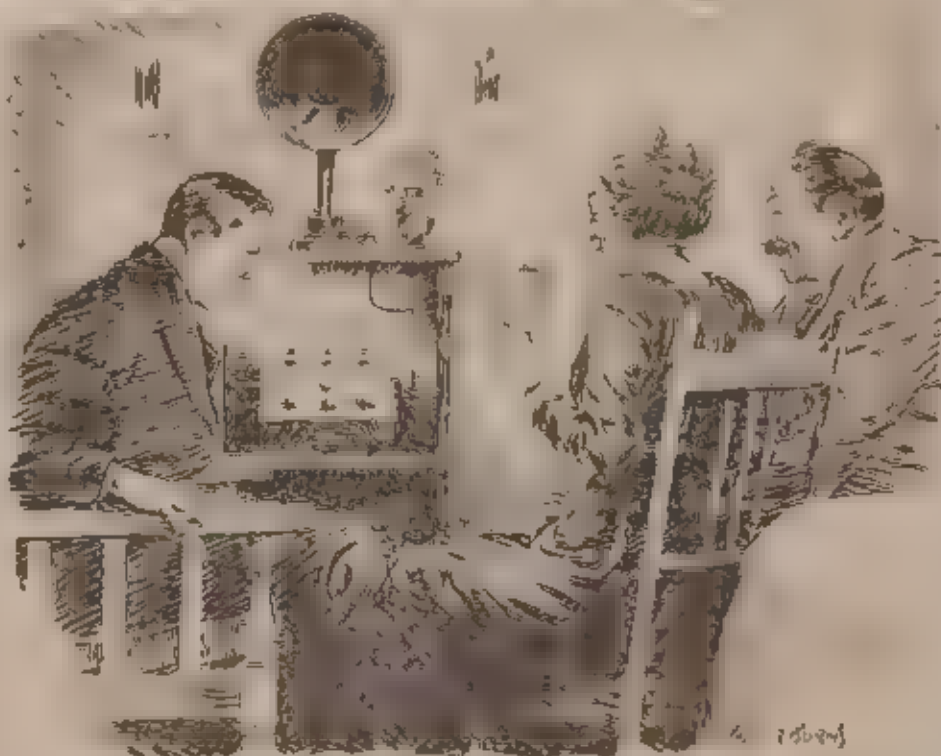
of the  
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### The Popular House.

As a matter of fact, since the advent of the airplane, the unpleasant experience of going to Westchester and New York has been but a minor inconvenience. The only trouble that was of General Sun is that he has to go to New York to see the President.

The public does want to hear the guarantees of the earth and to form its own judgment. The testimony will be largely determined by the amount of first class speaking transmitted.

THE PRESSMAN



Auntie (listening for first time, after a humorous dialect number). "That's the first time I've ever laughed without having any idea what I've been laughing at."



# Exide

The long life battery.

## H Z TYPE for Dull Emitter Valves.

|       |               |        |
|-------|---------------|--------|
| H Z 2 | 40 amp. hours | 0 17 6 |
| H Z 3 | 60            | 1 1 1  |
| H Z 4 | 80            | 1 6 6  |

END.

**THE Chloride** ELECTRICAL STORAGE COMPANY

TRADE MARKS  
 CLIP - PUSSED - DE MAN -  
 JONAS - ME - V - A -  
 IN - A - 17 58 -  
 W - A - C - H - B -  
 A - C - T - E -

*Use Chloride Batteries for House Lighting.*



(Nov. 25th to  
Dec. 1st)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

SUNDAY.

to C. Comfort S.B. from L  
B 30 BY JOHN ROBERT CHURCHILL  
The Love are the Messengers of  
S 15 J. MACKENZIE FORBES Bess  
And And Ye Bless ' Codes An  
O Is There A Vision and W I Say Tt  
Don't My Soul Shall Always Be Tt  
Love At midnight  
R d Chang ' t e So Loved the Work  
<sup>the</sup>  
THE RIGHT REV FREDERICK  
LAWLEY DEANE MA DD R-Eng  
A H m b) Man of  
SMITH d  
No ex Affairs of Private Moral  
KATH N X  
C  
6 th.—Choir: (a) "An Evening Postlude"  
(b) "Jerusalem" Percy  
CO. NEWS. S.B. from Lond  
d News and Wen are Keenest

MONDAY.

[illegible]

## TUESDAY.

[illegible]

WEDNESDAY.

1. WOMEN'S HOUT  
 2. CHILDREN'S HOUT Stories by G  
 3. Lilies and Aupia  
 4. Weather Forecast for Phoenix  
 5. NEW 8 & B from Lina  
 6. HIBALL HALLON 8 & B from Lina  
 7. News and Weather Forecast  
 8. DANCE PROGRAM  
 9. ORCHESTRA (a) O'Connell W  
 10. Amy M. L. (b) M. M.  
 11. W. 12 (A)  
 12. MARY TOPP Soprano (a) Soprano  
 13. (b) Soprano  
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 297. (jz)

**THURSDAY.**

[illegible]

FRIDAY.

9. WOMAN S S HUBB  
 10. CHIL D KAS COIN T S  
 11. U n A n d  
 12. 1 + 1  
 13. S B J e n n e L  
 14. A. ATKINSON, S. B. from  
 15. News and W n h e e  
 16. **Grand Opera Night.**  
 17. L E S T I C A ; S e l e c t  
 18. W a n n e  
 19. W A P I E C O U C H (Soprano)  
 20. L a B e h e m e ; P a r t  
 21. J u d y A n B e n j a m i n ( M e s s e n g e r )  
 22. C O N T R A B a  
 23. V o c a l  
 24. C o n t r a b a  
 25. W a n n e  
 26. L i d y o f L a r n  
 27. H e b e r t e n S e n t a  
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## Take some home for AFTER DINNER!

On the way home buy a packet of CLARNICO LILY BRAZILS. They're fine! A rich sugar-butter-cream confection, plentifully studded with Brazil-nut kernels. The whole family will love them, and they're good for everyone.

Covered in a wonderful chocolate they cost 1d. per lb. more.

8d PER LB

Get the LILY BRAZIL HABIT

# CLARNICO LILY BRAZILS

Made by Clarke Nickolls & Coombs Ltd  
VICTORIA PARK, LONDON

## Triple-Proofed Gabardine Trench Coat

(The Famous Officer's Coat)

£2:0:0

CURZON'S

These Coats can also be supplied in Navy Blue guaranteed fast dye of 45 carriage p.d.

1. It is made with smart check plaid.
  2. It is rubber lined.
  3. It has a detachable wool lining for cold weather which can be used or removed as required.
- All most used in the production of this Coat are guaranteed fast dye.



**CURZON BROS., Ltd.,**

The Famous London Tailors and Dressmakers

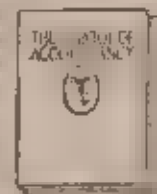
36 & 37, NEW BRIDGE ST.,  
LUDDATE CIRCUS, LONDON E.C.4  
40 Shops in London and Suburbs

All the World knows  
it's Curzon's for clothes

## take the advice of successful men

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This Valuable Business Guide FREE



## The SCHOOL of ACCOUNTANCY

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## The "APOLLO" Wireless Instruments

are known for Efficiency, Simplicity in Control, and Sound Workmanship.



| No.   | Name of Instrument                                   | Price  |
|-------|--|--------|
| No. 1 | Valve Amplifier (Power for 4 and 5 tubes)            | 11 4 0 |
| No. 2 | Super Valve A.F. Amplifier (Power for 4 and 5 tubes) | 3 16 0 |
| No. 3 | Valve and Transformer Combination Receiver           | 7 7 0  |
| No. 4 | Headphones   | 1 0 0  |
| No. 5 | Headphones   | 2 4 0  |
| No. 6 | Headphones   | 2 12 6 |
| No. 7 | L.E.C. Headphones (4,000 ohms)                       | 1 5 0  |

Full Illustrated List of Instruments and Parts sent on application by  
**CRAIG & STAVRIDI, 4, Bunhill Row, London, E.C.1**

Est. terms as agreed by Exchange and Telegraphic Transfer

SUNDAY.

MONDAY.

**TUESDAY.**

WEDNESDAY.

THURSDAY.

FRIDAY.

**SATURDAY.**

[illegible]









*5-0pm.  
Women's Hour*



***Western Electric***  
**LOUD SPEAKERS**

MAKERS OF OVER HALF THE WORLD'S TELEPHONES

THE CHILDREN'S CORNER. A STORY ABOUT CHINA.

Conducted by **UNCLE CARACTACUS.**

**H**ULLO chaps—  
The ducks have all been very busy this week getting our programmes ready for Christ-  
mas and have not sent me an inch news as usual, so I am afraid I shall either have to make  
up a lot of stories about them (which would not be  
quite right), or else tell you about something  
quite different, but what to make there is our  
letter all the way from Glasgow. Uncle Mory  
has been very busy lately. He always

ask me advice and be very careful, of  
ask questions; they always find  
that, it doesn't matter how many  
he makes ask they cannot hear  
them and that is one thing we  
the hear and listen for our wishes  
to I go on talking when I know you are

## Room for You All

Have you sent along 31. as  
the Radio Circle? How much ad-  
vertising and notices have been? I  
wrote and am sure wish to thank you  
who has sent in for notices, and especially  
some of you who have given extra help  
to provide badges for the other Kith-kins who  
have, as yet, not called - Lavinia! Now  
must these just lay a thumbtack?

He also has to do more in a few days  
and any balance from the  
to me, as is being devoted  
to the school for the girls and boys who  
are in the various St. John's H.  
and our great city.

You have no idea how your staff will

it, etc appreciated. Why, wh  
your army and or les are hardy

**More About 'Savage'**

"Now, your very own table posy  
 is quite at home now. She is terribly  
 these days, strutting around and  
 with her hair and tail on her  
 she received a postcard from  
 of her who signed "Puss"  
 "I think he must be one of the  
 posy-cat friends who recognized "Puss"  
 "

What can we shall all have one evening  
to his a recreation! Can't you

**A Jolly Idea.**

about all the presents that have been arriving. I am sure they could be useful for the ladies.

a jolly idea that is. I think all the uncles might start that at Christmas time so that the sick & convalescent in hospital know that they are being thought of.

I am not so certain about the sweets, though—from what I can remember of hospitality, there are very few sweets to be had; but flowers and cakes, and even better still to join the

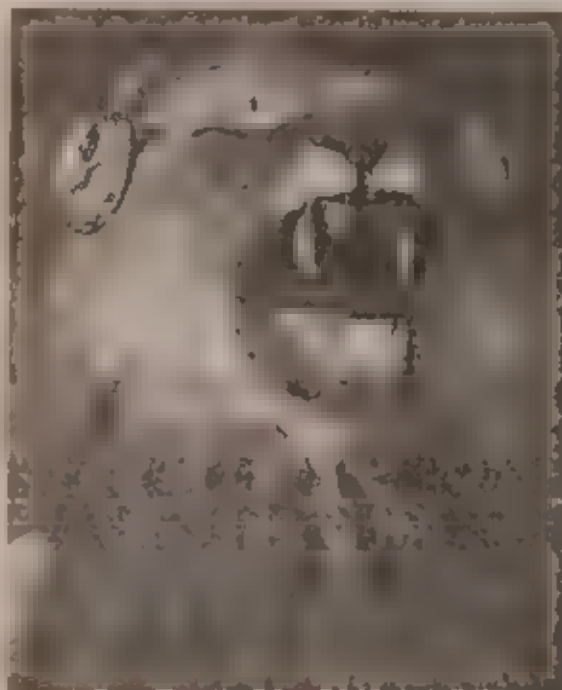
Radio City," and to know that by doing that you are giving your bit toward a hospital, that is perhaps the very jolliest way to be jolly.

A Human Horse.

Such a funny thing happened on a bus down Whitehall Avenue. A little two-wheel trap with a man and a woman in it was stuck in the traffic. Just as the bus passed, a man jumped between the shafts, picked them up and went running off down the street, holding the trap with the passengers sitting in the driving seat. It looked so funny, and yet you know all right the F. I. C. are pulled a good many times by the natives. These tiny traps are called "rickshaws," and they are usually only big enough for one—like a horse-drawn chair with a hood on nice big wheels.

### Hickshaw Books.

there are rickshaw racks, just the same as



## THE LISTENING LION.

This big fellow is evidently amused by what he is hearing. Perhaps one of the couples is telling him a story.

want to go, and then lift up the shaft and you

The coolies seem to love running, and they  
tired. Sometimes they run races with each  
other, and if in a crowded street two of them  
a fight as well. It makes no difference if you  
are in a great hurry and want to go on, your  
coolie will refuse to pick up the rickshaw again  
man who ran into him.

But you must not think that these "human horses" are racials, because they are not. They are always good tempered, and when they

know you they will do more for you. Out in North China there are no buses and only a few trains; nearly everybody has a little private carriage, which is pulled about the streets. On our summer and the roads are full of hordes of and hundreds of thousands come in all cars each car with its be coming as it goes along.

<sup>10</sup> *Winds*, 2.

It was on a day like this that a very funny thing happened in Peking. You must know that the Chinese like to copy the Europeans — even, and so before their cars came they had little  
just the same as we had in England; but :  
“In the horses are very small” about as big as  
an English pony, so, in order that they should  
not have a very big car see and a very small  
the same size as the horse.

This worked very well, and somebody brought over four. A stevedore great big horses called "Whalers." These Whalers were just as big as any English horse. Some of the Chinese liked the look of these horses and so they harnessed them up to their rickshaws and carriages. The result was that the horse's back was usually higher than the top of the carriage. It looked very silly.

### A Runaway.

Now the *ong* horses are very old in age. Of course, the little carriages are as light as a feather, and they could carry them along at a great speed. Yet, on this last summer day in one of the principal streets in Bangkok, which was crowded with on-lookers, a *shab* was heard in the distance, and there down the middle of the road a *time* who were now emulいた as hard as he could go. Behind him was one of those little *bro* who was

ing on for fear of it. The horse had halted and the driver on the box, thinking that discretion was the better part of valour had jumped off, and so the horse and no driver.

The neighbors went flying in all directions to get out of the way of this tornado. My voice was on a just in time and the car began rushing in quite close to me. When I was in and I could see the broadness of the way from one side to the other, and it was as if it would give me a chance to get away. About two hundred yards farther down the road I took a sharp turn to the right and the car was in the road again.

The Coo Ch ners.

A great crowd collected round it, and in a minute the two captured and taken by the British dressed Chinese in their sin. could see a Chinese never shows what he is first, and then at all. They took their fear and turned themselves round, walked round their captives.

breath and very much more frightened I than  
 the Chinese inside had seen.

How the horse and carriage did  
to make out; but it happened luckily that the  
streets were very wide just there, and when the  
alarm was raised they all ran away quickly to  
the side and left the road clear for the



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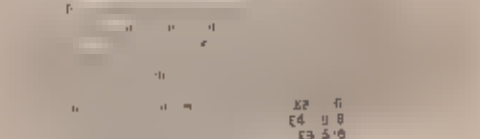
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# Letters From Listeners.

## Descriptions of Broadcast Music.

DEAR SIR,—May I suggest that a short

weekly Symphony I should like to hear.

The broadcast description of the *Scheherazade* was most instructive, but would have been even more valuable if it had been in print and available for reference during the performance, upon which it concerned me to be congratulated.

Yours faithfully,

East Croydon. J. P. W.

Synopsis of the principal musical items to be broadcast will be published regularly in *The Radio Times*, see page 282.]

## Relayed Transmissions

DEAR SIRS,—One is somewhat disappointed to find how often the programme is relayed from London, which, from my point of view, is a disappointment, and no doubt the same would be upheld by many listeners if the same was done. I am not, however, a person who is averse to relayed transmissions; but, as a rule, I prefer to hear the original programme, and particularly when they are special programmes, but for an ordinary programme it is very disappointing to be asked to listen when particularly one is not interested.

Yours truly

Stockport H. S. M.

[The difficulty of our stations from London was dealt with by Captain Berkeley in last week's issue.]

## A Protest from the Country.

DEAR SIR,—Although we appreciate the

importance of the radio in the country.

Whenever a speech is broadcast, it is a golden rule of the speaker to be an honest dealer with his own people. They need to be told the truth, and for all that it is the best thing they need to hear. Don't play us! Every one of us who is not in the city is being treated to a rabbit warren of a fortune.

They all seem to think we have to be in the evening in the country and that before the advent of Broadcasting we were all dead. They are badly mistaken. There are a thousand things that we can do with our time without occupying our hands in tedious reviews, and it is only the town folk who are the artificial estate of the country.

We are always present in the country. They always tell us that Broadcasting will be the end of the radio.

No! We poor, poor people would be far better pleased with more of the radio. We are always present in the country. They always tell us that Broadcasting will be the end of the radio.

Yours truly

## Does Listening Promote Health?

DEAR SIR,—I am sure that the fact that they have found a new interest in it is that the waves are bringing some new and interesting material, has action or none are sent or with these little ones.

The generally accepted view is that listening is a most restful and healthy occupation, and more so to-day than in the past.

One particular instance that has come to my mind is that of a child of a gentleman of my acquaintance. This child six years of age suffered from general debility and was very nervous and nervous. Since she has taken to listening to the radio, she is robust and healthy.

In these days of the matter which affects the health of the community in general, or is here a new way of work in which atomic electricity acts on mind and body, it is not surprising to find some unknown force in the radio.

Yours truly

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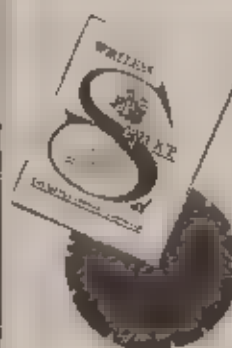
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| No. 667   | 800s. 0  | No. 271 | 800s. 0  |
| No. 668   | 805s. 0  | No. 272 | 805s. 0  |
| No. 669   | 810s. 0  | No. 273 | 810s. 0  |
| No. 670   | 815s. 0  | No. 274 | 815s. 0  |
| No. 671   | 820s. 0  | No. 275 | 820s. 0  |
| No. 672   | 825s. 0  | No. 276 | 825s. 0  |
| No. 673   | 830s. 0  | No. 277 | 830s. 0  |
| No. 674   | 835s. 0  | No. 278 | 835s. 0  |
| No. 675   | 840s. 0  | No. 279 | 840s. 0  |
| No. 676   | 845s. 0  | No. 280 | 845s. 0  |
| No. 677   | 850s. 0  | No. 281 | 850s. 0  |
| No. 678   | 855s. 0  | No. 282 | 855s. 0  |
| No. 679   | 860s. 0  | No. 283 | 860s. 0  |
| No. 680   | 865s. 0  | No. 284 | 865s. 0  |
| No. 681   | 870s. 0  | No. 285 | 870s. 0  |
| No. 682   | 875s. 0  | No. 286 | 875s. 0  |
| No. 683   | 880s. 0  | No. 287 | 880s. 0  |
| No. 684   | 885s. 0  | No. 288 | 885s. 0  |
| No. 685   | 890s. 0  | No. 289 | 890s. 0  |
| No. 686   | 895s. 0  | No. 290 | 895s. 0  |
| No. 687   | 900s. 0  | No. 291 | 900s. 0  |
| No. 688   | 905s. 0  | No. 292 | 905s. 0  |
| No. 689   | 910s. 0  | No. 293 | 910s. 0  |
| No. 690   | 915s. 0  | No. 294 | 915s. 0  |
| No. 691   | 920s. 0  | No. 295 | 920s. 0  |
| No. 692   | 925s. 0  | No. 296 | 925s. 0  |
| No. 693   | 930s. 0  | No. 297 | 930s. 0  |
| No. 694   | 935s. 0  | No. 298 | 935s. 0  |
| No. 695   | 940s. 0  | No. 299 | 940s. 0  |
| No. 696   | 945s. 0  | No. 300 | 945s. 0  |
| No. 697   | 950s. 0  | No. 301 | 950s. 0  |
| No. 698   | 955s. 0  | No. 302 | 955s. 0  |
| No. 699   | 960s. 0  | No. 303 | 960s. 0  |
| No. 700   | 965s. 0  | No. 304 | 965s. 0  |
| No. 701   | 970s. 0  | No. 305 | 970s. 0  |
| No. 702   | 975s. 0  | No. 306 | 975s. 0  |
| No. 703   | 980s. 0  | No. 307 | 980s. 0  |
| No. 704   | 985s. 0  | No. 308 | 985s. 0  |
| No. 705   | 990s. 0  | No. 309 | 990s. 0  |
| No. 706   | 995s. 0  | No. 310 | 995s. 0  |
| No. 707   | 1000s. 0 | No. 311 | 1000s. 0 |
| No. 708   | 1005s. 0 | No. 312 | 1005s. 0 |
| No. 709   | 1010s. 0 | No. 313 | 1010s. 0 |
| No. 710   | 1015s. 0 | No. 314 | 1015s. 0 |
| No. 711   | 1020s. 0 | No. 315 | 1020s. 0 |
| No. 712   | 1025s. 0 | No. 316 | 1025s. 0 |
| No. 713   | 1030s. 0 | No. 317 | 1030s. 0 |
| No. 714   | 1035s. 0 | No. 318 | 1035s. 0 |
| No. 715   | 1040s. 0 | No. 319 | 1040s. 0 |
| No. 716   | 1045s. 0 | No. 320 | 1045s. 0 |
| No. 717   | 1050s. 0 | No. 321 | 1050s. 0 |
| No. 718   | 1055s. 0 | No. 322 | 1055s. 0 |
| No. 719   | 1060s. 0 | No. 323 | 1060s. 0 |
| No. 720   | 1065s. 0 | No. 324 | 1065s. 0 |
| No. 721   | 1070s. 0 | No. 325 | 1070s. 0 |
| No. 722   | 1075s. 0 | No. 326 | 1075s. 0 |
| No. 723   | 1080s. 0 | No. 327 | 1080s. 0 |
| No. 724   | 1085s. 0 | No. 328 | 1085s. 0 |
| No. 725   | 1090s. 0 | No. 329 | 1090s. 0 |
| No. 726   | 1095s. 0 | No. 330 | 1095s. 0 |
| No. 727   | 1100s. 0 | No. 331 | 1100s. 0 |
| No. 728   | 1105s. 0 | No. 332 | 1105s. 0 |
| No. 729   | 1110s. 0 | No. 333 | 1110s. 0 |
| No. 730   | 1115s. 0 | No. 334 | 1115s. 0 |
| No. 731   | 1120s. 0 | No. 335 | 1120s. 0 |
| No. 732   | 1125s. 0 | No. 336 | 1125s. 0 |
| No. 733   | 1130s. 0 | No. 337 | 1130s. 0 |
| No. 734   | 1135s. 0 | No. 338 | 1135s. 0 |
| No. 735   | 1140s. 0 | No. 339 | 11       |



## Other People's Opinion 3.

### WIRELESS FOR INSOMNIA

**S**OME of the most interesting and useful letters received by the Editor of the *Radio Times* are those from people who have found relief and pleasure from the use of wireless in connection with insomnia. One of the latest is from a lady who writes: "I have been suffering from insomnia for many years, and have tried every remedy known to me, but have found no relief. I have now found the answer in the use of wireless. I have been listening to the *Radio Times* for some time, and have found that the music and the voices of the announcers are most soothing and refreshing. I have now been able to sleep peacefully, and I am very grateful to you for bringing this information to my attention."

### "SOB STUFF."

**T**HE Editor of the *Radio Times* is asked to comment on the following letter from a listener: "I have been listening to the *Radio Times* for some time, and I have found that the music and the voices of the announcers are most soothing and refreshing. I have now been able to sleep peacefully, and I am very grateful to you for bringing this information to my attention."

### WIRED WIRELESS.

**T**HE Editor of the *Radio Times* is asked to comment on the following letter from a listener: "I have been listening to the *Radio Times* for some time, and I have found that the music and the voices of the announcers are most soothing and refreshing. I have now been able to sleep peacefully, and I am very grateful to you for bringing this information to my attention."

### DAY AND NIGHT BROADCASTING

**R**ADIO TIMES has been estimated that it broadcasts 10,000 times as much as any other wireless station. It has been proved that wireless is 10,000 times as useful as any other wireless station.

### SHORT WAVE COMMUNICATION

**T**HE growing interest in short wave communication is to be welcomed by all interested in the scientific aspects of wireless. It is a most interesting and useful branch of wireless, and it is hoped that it will become more popular in the future.

### "A JOY FOR EVER."

**Q**UITE seriously, why are so many people so fond of wireless? It is a pleasure to listen to! A good set is a joy for ever, bringing a speech and music without a sign of roughness or distortion; but a bad set is a nuisance, being forced to produce the largest possible volume of sound without any real gain in quality. It is a pleasure to listen to! A good set is a joy for ever, bringing a speech and music without a sign of roughness or distortion; but a bad set is a nuisance, being forced to produce the largest possible volume of sound without any real gain in quality.

## IMPORTANT TO READERS.

"The *Radio Times*" is the most popular of the British Broadcasting Company's publications. It is a most interesting and useful branch of wireless, and it is hoped that it will become more popular in the future. It is a pleasure to listen to! A good set is a joy for ever, bringing a speech and music without a sign of roughness or distortion; but a bad set is a nuisance, being forced to produce the largest possible volume of sound without any real gain in quality.

### THE PUBLISHER'S ANNOUNCEMENTS.

**RATES OF SUBSCRIPTION** to "The *Radio Times*" (including postage to any part of the world): Six Months, 6s. 6d.; Twelve Months, 12s. 6d. Messrs. George Newnes, Ltd., have now prepared a handsome case in red cloth with gilt lettering for "The *Radio Times*," complete with card down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and thus it is included conveniently in a slot at the side. Listeners should order this to-day from any news agent. It is published at 2s. 6d., or send 4s. extra to cover postage for a case from the Publisher, 8-11, Southampton Street, Strand, London, W.C.2.

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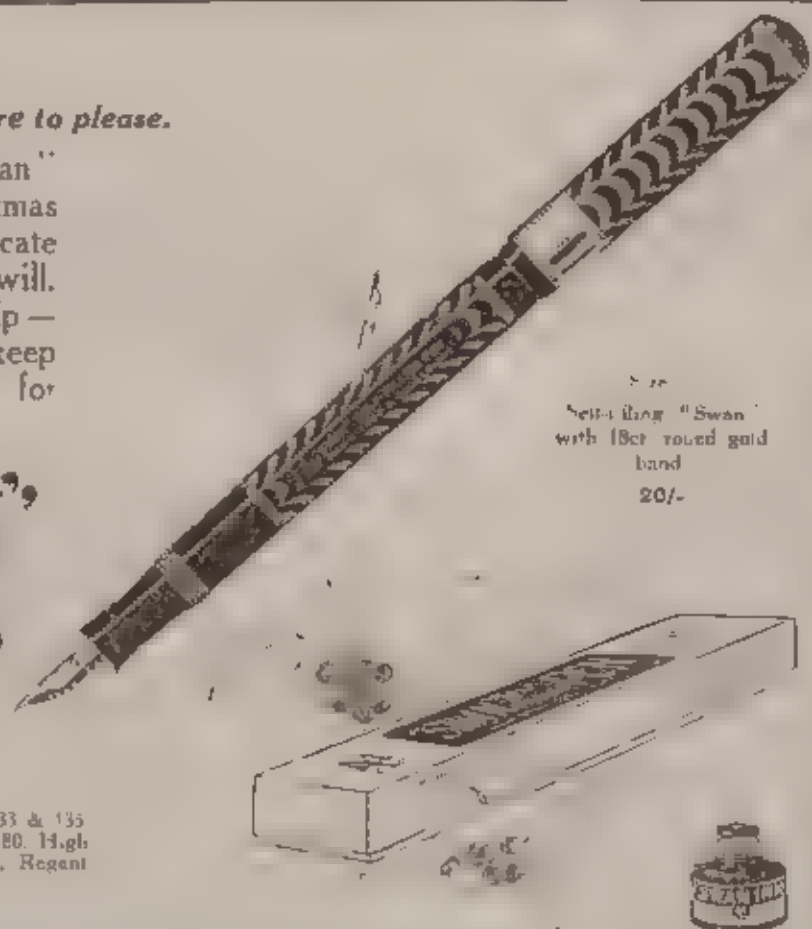
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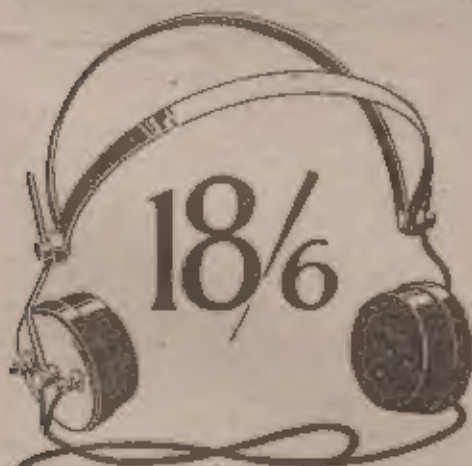
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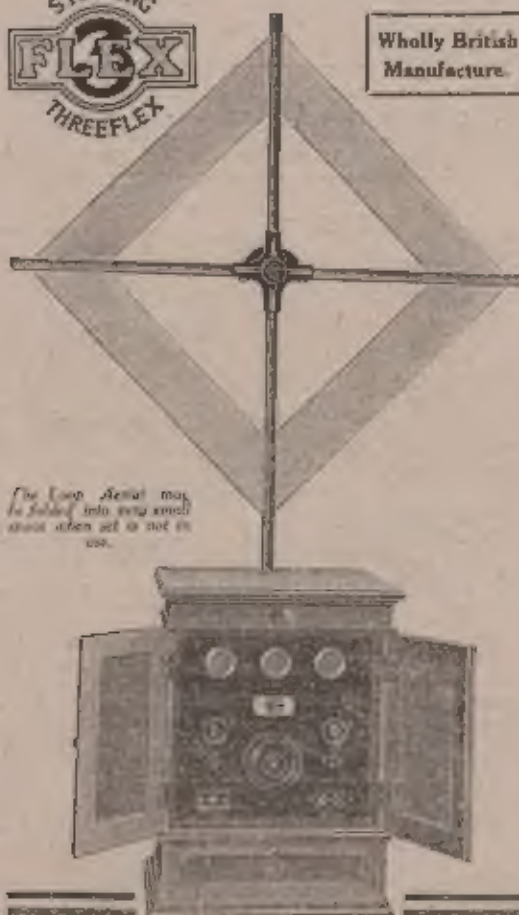
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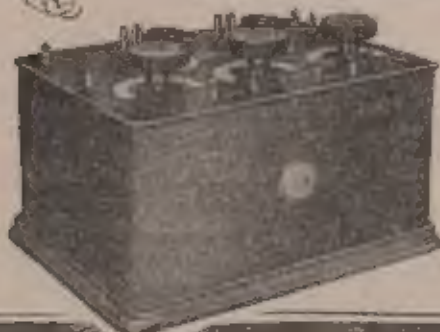
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